

ART OF TOMORROW



VIVACE

by Hilla Rebay

JUNE 15th THROUGH SEPTEMBER 15th, 1945

EVERHART MUSEUM

NAY AUG PARK, SCRANTON, PENNSYLVANIA



RED THEME

by Rudolph Bauer

CATALOG OIL PAINTINGS

BAUER, RUDOLF

- | | |
|---------------|-------|
| 1. Blue Point | 28x36 |
| 2. Red Theme | 29x37 |

BERTOIA

- | | |
|---------------------------------------|------|
| 3. Larghetto (Original Blocked Print) | 9x 9 |
| 4. Scherzo (Original Blocked Print) | 9x 9 |
| 5. Largo (Original Blocked Print) | 9x 9 |

DANA, EUGENE

- | | |
|-----------------------------------------|-------|
| 6. Drawing, 1941 (Collage on Cardboard) | 19x25 |
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EDWARDS, EMMETT

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|--------------------|-------|
| 7. Organization | 32x48 |
| 8. Composition 17 | 33x48 |
| 9. Composition 18 | 28x46 |
| 10. Composition 19 | 36x40 |

FISCHINGER, OSKAR

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|-----------------|-------|
| 11. Composition | 18x24 |
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DWINELL, GRANT

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| 12. Solo for Red | 19x25 |
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GROSSMAN, NOAH

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| 13. Assembly | 36x42 |
| 14. Composition 51 | 35x41 |

KANDINSKY, WASSILY

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| 15. Green Connection | 19x27 |
| 16. Serene, 1924 | 22x32 |
| 17. Holy Surrounding | 25x28 |

KERNS, MAUDE

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| 18. Yellow Triangle | 40x45 |
| 19. Blue Line Structure | 20x23 |
| 20. Sharp and Round | 24x28 |

KLEIN, MEDARD

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| 21. Arrangement No. 45 (Casein) | 20x23 |
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MATTERN, ALICE

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| 22. Green Accent | 31x43 |
| 23. Rectangular Rhythm | 42x42 |
| 24. Largo (No. 1) | 51x41 |
| 25. Largo (No. 2) | 38x41 |
| 26. Marcando | 50x50 |
| 27. Red Circle | 31x41 |

Non-objectivity Is the Realm of Spirit

The non-objective picture stands by itself as an entirely free creation conceived out of the intuitive feeling of space and the vital joy in the rhythmic essence of balance. The simplicity of style, refinement, elegance, and cheerfulness which is the original expression of our present epoch, has its origin in the daring works of great painters, often ridiculed and misunderstood, some of whom died in utmost poverty fifty years ago.

Non-objective pictures contain no intellectual subject nor any similarity to any known object. Colors, forms, and themes are combined by measurement of line and interval to create a unit of rhythm and beauty. It does not represent anything, and no form is supposed to look like anything known in nature. It is like music; it means nothing. It must be felt to be liked. With time given to their influence a sudden initiation and appreciation happens even to those who at first could not respond to them at all. It is their spiritual life which gets hold of all who live with them.

The accidental results that children get by banging on the piano, or filling a space with colors and forms have neither the spiritual value of art nor a faculty to uplift and strengthen intuitive development. Many painters trying to create non-objective paintings, achieve merely dull decorations or simple patterns with not any spiritual message. The creative spirit of genius is needed to make intuition visible or audible, which is art.

Non-objective paintings are not geometry. Geometry is not art. The most perfected artistic form in the ancient circle of the sun existed long before geometry. Science uses artistic forms like circle or triangle to describe its calculations, but it creates no order of rhythm and beauty with them as art does.

Unless wanting to become a musician, it is not necessary to know the different keys to enjoy music, nor is it necessary to know the organization of non-objective paintings to enjoy their beauty, unless desiring to become a creative painter. It is beauty that humanity intuitively wants in actions, surroundings and relations. Beauty it is which non-objectivity brings to those who can feel and realize it.

Each non-objective painting has its own organization never seen before. Different pictures appeal to people differently. Almost anyone can find one among many which pleases his taste and sense for color and rhythm. To see such a picture often results in the elevating influence which this important art brings to humanity with the development of its intuitive capacity for personal leadership, and cosmic reaction. The Non-objective painting therefore is far superior to all others through its influential potentiality, educational power, and cultural value. Contrary to abstract paintings which are submitted to earthly inspirations the Non-objective painting reflects the austerity of the beyond. Those who oppose non-objectivity have not as yet experienced its uplifting wealth.

The rare art collection of the Foundation creates a center of spiritual power. With it, a precious, priceless, non-commercial and distinctive nucleus of influential masterpieces is starting the new art center of the coming millennium. It is to be a quiet, peaceful, elevating sanctuary for those who need a cultural life, and those who through intuitive influence may become creators in the future.

Genius is a special gift of God—to the elite of a nation. Great art is always advanced to the understanding of masses, yet masses are indirectly benefitted through the fame for culture which the advance guard of elite brings to them in the increase of their importance as a nation.

HILLA REBAY

It is destiny that new tasks must be fulfilled.

AND OTHER WORKS

MOHOLY-NAGY, LADISLAUS

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| 28. Space Modulator | 40x49 |
| 29. Composition | 33x38 |

MORANG, ALFRED

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| 30. Psychic in Plastic | 29x32 |
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REBAY, HILLA

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| 31. Piccicato | 13x16 |
| 32. Crosses No. 6, 1944 | 59x80 |
| 33. Intermezzo No. 27, 1944 | 39x50 |
| 34. Contrasts No. 5, 1943 | 39x50 |
| 35. Vivace | 36x36 |

REICHMAN-LEWIS, S.

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| 36. Yellow Center | 25x29 |
| 37. Black Accent | 17x28 |
| 38. Scherzo | 36x40 |

SCARLETT, ROLPH

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| 39. Lento | 48x49 |
| 40. Composition, 1940 | 30x42 |
| 41. Rhapsody | 59x71 |
| 42. Composition in Blue, 1941 | 43x35 |
| 43. Triangular Rhythms | 60x72 |
| 44. Orange Accent | 53x58 |
| 45. Largo in Green | 47x56 |
| 46. Composition No. 1, 1940 | 26x33 |
| 47. Red Theme No. 10 | 63x80 |
| 48. Composition | 47x47 |
| 49. Con Vigor | 52x62 |
| 50. Pink Square | 48x48 |
| 51. Improvisation in Green | 39x53 |
| 52. Yellow Bar | 51x57 |
| 53. Allegretto | 49x50 |

TACON, EDNA

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|-------------------------------------------|-------|
| 54. Lyrical No. 2 | 11x13 |
| 55. Composition on Yellow (Oil on Vellum) | 18x20 |

From the Solomon R. Guggenheim Foundation's collection of Non-objective painting — the only educational institution in the world sponsoring and furthering Non-objective painting, located temporarily at 24 East 54th Street, later Fifth Avenue and 89th Street, New York City.